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is to be published by the Bibliographical Society of America. In England and America such volumes can rarely be published without such financial guaranties. It is to be hoped that universities as well as learned societies will more and more foster research by financing important publications.

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A History of American Literature since 1870. By FRED LEWIS PATTEE. New York: The Century Company, 1915. Pp. 449.

There are encouraging signs from various quarters that American literature is on the way to receiving some fair share of attention from the American scholar. The small but distinguished series from the Columbia University Press is uninterrupted. There are rumors of further studies on Whitman, American verse, American drama, and American poetry. The *Cambridge History* volumes are ready for publication. The first approach at a valuation of the magazine in America is recently out; even a life of the much-debated O. Henry; and, more important than these, Professor Pattee's *History of American Literature since 1870*.

There is no question as to the pertinence of a book on this subject. Great reaches in this extensive field have been left almost without a survey; and no other adequate map has been made to show the relative importance of its various parts, or to display the whole period in relation to our earlier intellectual history. The chapters on "The Laughter of the West," "The Discovery of Pike County," and "The Era of Southern Themes and Southern Writers" present fresh material with fresh enthusiasm. The discussion of "The Transition Poets" puts Taylor, Stoddard, Stedman, and Aldrich quite in their proper and subordinate pigeonhole, and "The Recorders of the New England Decline" does a similar judicial service to Mrs. Stowe and her successors. Moreover, the underlying thesis of the book is well maintained: that since 1870 American literature has been in degree and in quantity more largely indigenous than in the earlier periods. For these reasons the book is instructive and suggestive.

In fact, the thesis is so clearly demonstrable, that Professor Pattee's very enthusiasm for it is somewhat unfortunate. We should be ready to admit that he was "the first that ever burst into that silent sea" without the asseverations in his preface. When we read his inscription "with full heart" to his college teachers and associates, we can't help feeling that too often in the ardor of composition it overflowed. The work is blemished at many points with the defects that result from an excess of zeal.

In the first place, it is spotted with the inaccuracies of overemphasis. In the effort to "ride his formula roughshod" through the book, Professor Pattee omits the non-collegians Alcott and Bryant from a list of "leading

authors" which includes Parker "with his honorary M.A." among the college men, in spite of the fact that he never attended a class at Harvard. He numbers Emerson in a "whole school" who "lived in the old lands of culture and . . . visited these lands as often as they could." He makes Harte, Clemens, and Cable stumble upon the tremendous fact "that America was full of borderlands where the old régime had yielded to the new"—a fact already recorded in an imposing pile of books by Simms and Cooper. He gives Thoreau, who died in 1862, a posthumous membership in the period after 1870 by a process of chronological extradition which, to say the least, is cruel and unusual.

This forensic method of writing appears not only in the book at large; it is pursued in the discussion of individual authors, as, for example, in the treatment of Mark Twain, to whom much space is very properly devoted. Professor Pattee says (p. 45) that with him "American literature became for the first time really national," although he elsewhere says of Whitman's poems (p. 171), which appeared twelve years earlier, that "they are American absolutely, in spirit, in color, in outlook." He makes the extraordinary statement that Mark Twain removed from the West "so as to see it in its true perspective." He ignores his fifteen months in New York and Philadelphia when he says that Clemens lived till he was thirty in parts of America where, as Hawthorne has put it, "the damned shadow of Europe had never fallen." He forgets all the fine prose poetry in his books of travel when saying that Twain's books nowhere rise into the pure serene of literature unless touched at some point by the Mississippi River. He accredits pioneership to the author of *Innocents Abroad* for things written by Irving in *The Salmagundi Papers* and by Emerson in the verses on Naples and Rome. He forgets "Evangeline" in enthusiasm for Mark Twain's vast canvases. Furthermore, in this as in other parts of the book Professor Pattee lays his more sober judgments open to question. He excludes *Prince and Pauper* and *Joan of Arc* from the list of his contributions to American classics, apparently on the sole ground that they are not on American subject-matter, while including *Innocents Abroad* with its no more striking American point of view. And again he shows carelessness in attributing to Mark Twain a passage in *The Gilded Age* (p. 6) which was written by his collaborator, Charles Dudley Warner.

Finally, Professor Pattee supplies in this chapter such characteristic slips in sentence structure as the following: "There is in all he wrote a lack of refinement, kept at a minimum, to be sure, by his wife, who for years was his editor and severest critic, but likely at any moment to crop out"; and "He struck out into the Toulumne Hills with Jim Gillis as a pocket miner."

Toward the end of the book the author seems to have forgotten the nationalism which so absorbed his attention in the early chapters. On no other ground can one understand the scant and unsatisfactory treatment of those who should have been the central figures in the chapter on "The

Later Poets." No mention is made of E. R. Sill's leavening influence as a culture medium of the East, the Pacific Slope, and the Middle West; none, of Gilder's stirring songs of civic life, many of them in free verse; none, of Hovey's excited militarism in response to the bugle notes of the Spanish War. And no mention of any sort is made of the one indubitable major poet since 1870—William Vaughn Moody.

This brief comment has dealt perforce with the defects of the work in hand; and now the available space is used up. It remains to be said at the end as at the beginning that in spite of these defects this *History of American Literature since 1870* contains a great deal of information, and offers a survey which as yet can be found nowhere else.

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Jacke Jugeler. Edited by W. H. WILLIAMS. Cambridge: Cambridge University Press, 1914. Pp. xxii+75.

In form and presswork Professor William's edition of *Jacke Jugeler* is very artistic. In the main the editing is excellent. The text seems to be an exact reprint of the unique original except for a few less essential details such as the failure to mark the folios of the original and to indicate the expansion of ampersand. The only known fragment from a later edition is printed in an appendix. A valuable series of notes is replete with citations of the passages from Plautus which influenced the wording of the play and with illustrations from contemporary literature to explain the colloquialisms and slang expressions that abound. In the introduction are presented the actual facts known in regard to the date and production of the play, and here the editor has also attempted to establish Udall's authorship of the interlude—but without success, I think.

The evidence for Udall's authorship is primarily that of parallel phrases. Features indicating individual peculiarities, such as the unusual spellings listed in the introduction and the Chaucerian expressions traced in the notes, suggest a field for study not utilized by the editor, but the parallels to Udall's phraseology listed offer no example of the individuality that marks an author as a phrase-builder. Indeed, the editor's own notes show that the greater number of these parallels are well established bits of comic patter, and doubtless others traced here only in Udall's work could be found elsewhere. "Arayed," for instance, is used in the same sense by Skelton. Without some tangible bit of evidence that the play is by Udall, the long argument that in the epilogue Udall represents himself as having been made a scapegoat in his conviction and dismissal from Eton has no value. Udall's own words confessing guilt can hardly be interpreted as favorably as Professor Williams would interpret them. On the other hand, the explanation of the